

ERIC P. NEWMAN NUMISMATIC EDUCATION SOCIETY

6450 Cecil Avenue, St. Louis, Missouri 63105

John Kleeburg
American Numismatic Society
Broadway at 155th St.
New York, NY 10032

April 28, 1993

Dear John:

As I said I think you should publish your finding of the unknown Spanish undercoin of the two Machin's pieces dated 1776. First I believe you should write some Spanish authority and ask if the Carlos III 2 real was struck in copper as a pattern, as a trial, as a coin to be silver plated or were the dies used in an unauthorized manner to strike a counterfeit. You could send pictures of both pieces (send me a set also).

Thanks for the catalogs showing no copper pieces are listed. In my collection I have a 1711 silver piece.

The time gap from 1709 + until use in 1787 is really long. They even had to be shipped across the ocean as well. A counterfeit struck over a genuine (?) piece. It is a puzzlement. Fortunately both sides of the undercoin show.

If I can be of further help let me know. I want you to know I did not prepare the text for the illustrated piece in my article. I think Doty selected the illustration and did the title text.

Thanks for sharing.

Sincerely,



Eric P. Newman

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THE AMERICAN NUMISMATIC SOCIETY

(FOUNDED 1858 • INCORPORATED 1865)

BROADWAY AT 155TH STREET

NEW YORK · N.Y. 10032

April 8, 1995

Mr. Eric P. Newman
Eric P. Newman Numismatic Education Society
6450 Cecil Avenue
St. Louis, MO 63105

Dear Eric,

I have been meaning to write you for some time, but I did not want to distract you from your dollar sign article; but Leslie has told me that it is done.

I presume you will be here for the council meeting on the 22nd - and for Julian's lecture afterwards.

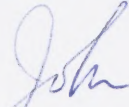
We're taking Julian out to dinner after the lecture. Let me know if you want to join us, so I can know how many reservations to make at the restaurant.

When you get here, I can return to you your pieces of cut money. I've attributed most of them. Would you be willing to bring something else I would like to study? I presume you have some counterfeit two reales. I am assembling all the specimens I can for a die study. The type I am concentrating on are the brass counterfeits, issued in the name of Charles III or Charles IV, mostly from Spanish-American mint (although probably not made in Spanish-America - I believe they originate in the good old US of A). The numbering system I am using is an adaptation of the one you proposed and Vlack adopted for the counterfeit halfpence, with the difference that the date on these coins is on the obverse, and I also want to distinguish the mint on the reverse. Thus 97A-M4 is a two reales of 1797, with a reverse ascribed to the mint of Mexico City.

The bust looks rather big and stupid - a Hercules head, if you will. It has the date of Charles IV, but the ordinal of Charles III, but that is par for the course. Anyway, if you get a chance, look around for any such counterfeits. Struck rather than cast, of course.

All the best,

Sincerely yours,

A handwritten signature in blue ink, appearing to read "John", with a stylized flourish extending from the end.

John M. Kleeberg
Associate Curator of
Modern Coins



The 1818
endless wreath
counterfeit large cent.
The Dr. Edward
Maris specimen,
now owned by
Mike Rings.
Reverse shown in
the 1886 Maris
sale.



Rev: Continuous wreath
Double struck
Reverse illustrated in Maris sale
from
Kleberg
6/19/98



from Kleeberg
6/19/98



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December 3, 1998

Mr. John Kleeberg
American Numismatic Society
Broadway at 155th Street
New York, NY 10032

Dear Mr. Kleeberg:

At the suggestion of Ann Coleman I am writing to ask your opinion about some colonial currency I discovered in one of our object files. In 1937 the Museum accessioned an eighteenth-century embroidered purse, 37.115. The curator found five pieces of paper currency in the pocketbook, put them in an envelope, and they have been in the file since. I've included copies of the money and would appreciate anything you could tell us about it.

We have placed the currency in mylar pockets and intend to put them back into the file so they remain associated with the pocketbook. Please let us know if we should be doing something else. We have no idea about their importance or value.

Sincerely yours,

Pamela A. Parmal
Associate Curator
Textiles & Costumes

December 19, 1998

Pamela A. Parmal
Associate Curator
Textiles & Costumes
Museum of Fine Arts
465 Huntington Avenue
Boston MA 02115-5523

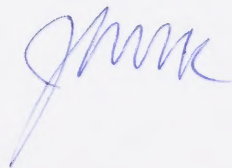
Dear Ms. Parmal,

Thank you for your letter of December 3rd. The ensemble of artifacts you list - three pieces of Continental Currency, a Rhode Island note of 1777, and a note on the Gloucester Bank from 1801 has some of the characteristics of a hoard. The only problem with it is that I do not believe that the Gloucester Bank note circulated at the same time as the other four pieces, because Continental Currency was largely discredited by the late 1780s. It might have still circulated to some small extent, and the paper money situation in Rhode Island was particularly complex; I am sending a copy of this letter to Eric P. Newman, who knows more about this than I do, and he may know whether or not Continental and Rhode Island state paper currency were still circulating in Rhode Island in 1801. It might be a hoard with a two part composition: first the Continental and Rhode Island notes are put in the purse, are not spent before they become worthless, and they stay there; then the Gloucester Bank note becomes worthless (the bank was closed in 1809) and was added to the other notes. The whole ensemble might make a nice little exhibit. Can you date the purse any more closely than eighteenth century?

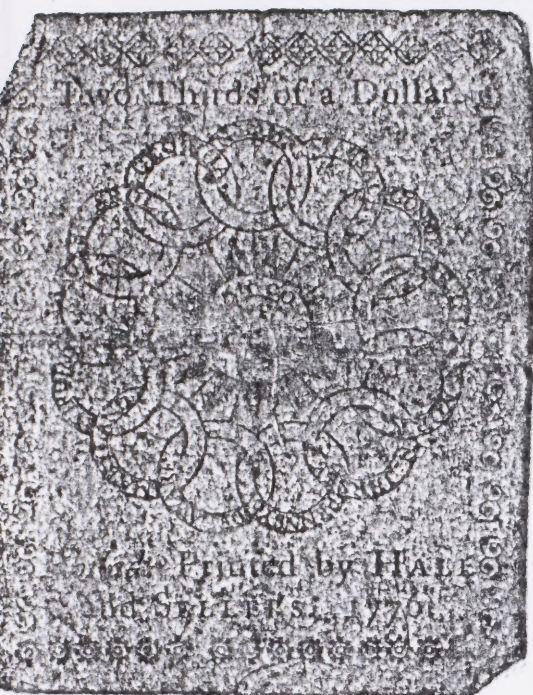
The mylar sleeves should be fine for the notes.

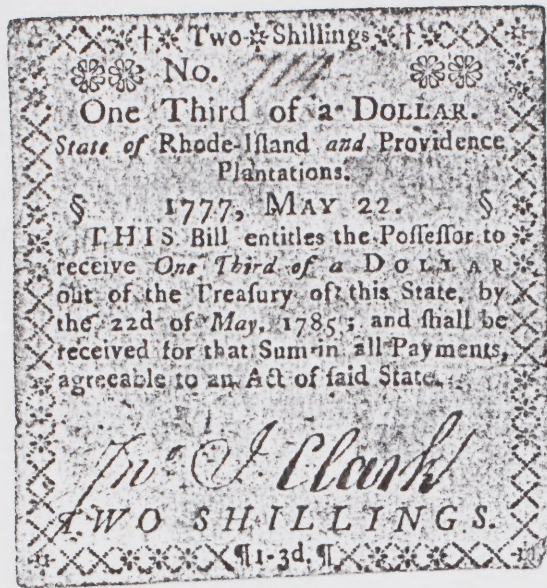
I am enclosing photocopies of the relevant catalogues, which will also give you an idea of the value.

With best wishes,







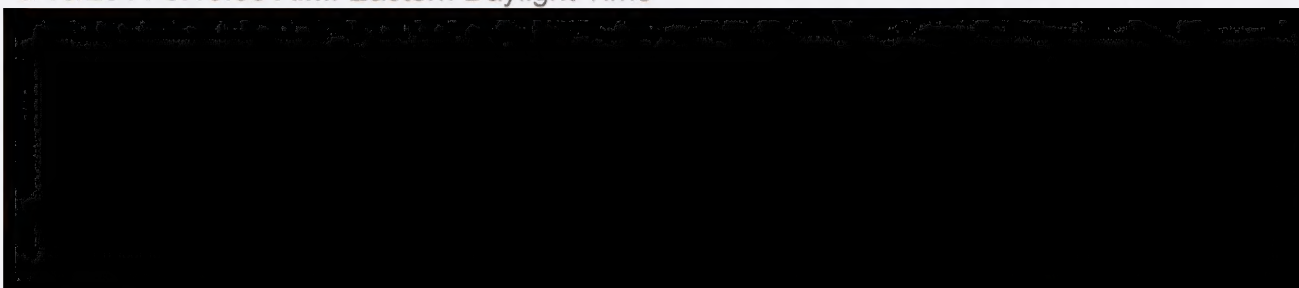






Gold Forgery file

Subj: **Re: 2011 ANA SPPN Information**
 Date: 8/19/2011 8:15:55 A.M. Eastern Daylight Time
 From:
 To:
 CC:



Dear David and Don,

Thank you very much for the photographs and other data that you e-mailed me. Clearly you have done a lot of work, and done it very well.

You asked for comments, and I do want to send you some.

All the bars in those photographs look bogus to me, with the exceptions of the Moffat bars and that wonderful Kellogg & Hewston bar - the latter has a highly publicized and very solid pedigree back to 1929. And the bogus bars all look to me like products of the work of John Jay Ford, Jr., and Paul Gerow Franklin, Sr. Yes, I have heard claims that Ford couldn't have known, but the idea that John Ford was "Mr. Clueless" strikes me as the oddest twist in Ford's reputation. Every single other story that is told about Ford is all about how shrewd the guy was - yet in this one field, the field he claimed as his specialty, he's supposed to have "pure heart, empty head"? No way! As for Franklin, I don't think he can be legitimately defended any longer at this point - especially now that we know about his conviction for counterfeiting in the 1940s.

With regard to punch linkages - I tried to look for those initially, but I didn't have any success. If you find some, bless you. At the moment I think Ford and Franklin were shrewd enough to avoid punch linking different ostensible manufacturers.

As for punches and where Franklin acquired them - the article about his arrest for dodging the draft in 1943 makes it clear that Franklin was a brilliant gunsmith, who could make guns that read like something out of James Bond. My view is that he could do any sort of metalsmithing he set his mind to. Where he fell down on the job were things like getting the math wrong, getting the fineness wrong, applying the Internal Revenue tax stamp on the wrong date, and adding information that really doesn't belong on a non-presentation bar, such as a date.

Your observation about the shapes of the letters and numerals is quite perceptive. For example, if we look at the legitimate bars from the Central America, in the numerals 0 and 8 the vertical strokes thicken in the middle, and the top strokes are thin. In the Ford-Franklin pieces the strokes are usually all the same size. The style of lettering looks like the keys of an old manual typewriter from the 1950s - of course that's not the immediate source (they're the wrong size to use for punches), but that might be the source for the design.

On the US Mint bars that have a false pedigree to the Brother Jonathan, I do want to add the point that the US Mint Annual Reports include the production of bars by the mints; and the US Branch Mint at San Francisco produced NO bars in 1865 according to the Annual Report.

You make interesting remarks about the Wiegand gold bar. I notice that the letter O in Oz has a die defect lump or hickey on the upper right side that lines up with the top stroke of the z in Oz. Now if you look at Part XXI of the Ford Sale of October 16, 2007, you will find that this defective O also appears in the following lots: 3547, 3548, 3549, and 3558. Now there are good Wiegand bars in silver, all of them with good solid old pedigrees, but none of those bars have that die defect lump. The bars with the die defect lump trace back to Paul Franklin. Moreover, lot 3549 has the odd "typewriter" style numerals that you noticed elsewhere. I think that all the die defect lump Wiegand bars are Ford-Franklin creations.

Thank you once again for this hard work, this thoughtful handling of these problematic pieces, and for assembling the photographs and other information,

With best wishes,

John M. Kleeberg

On Mon, Aug 1, 2011 at 3:35 PM, Don Kagin <[REDACTED]> wrote:

While we apologize for the shortness of time (do to the yeomen amount of work we—especially David—put into this project) we need each of you to please review these THIS WEEK, and send us your comments—as detailed as possible. It is vital we do all we can to establish the authenticity of these important items which have vexed our industry for over a half century. We will include your comments at the meeting. Thank you again for your participation. Don

From: David McCarthy

Sent: Monday, August 01, 2011 12:09 PM

Subject: 2011 ANA SPPN Information

Greetings Pioneer Gold Forum Members –

Attached you will find an Excel spreadsheet listing the various ingots that we will be discussing at this year's SPPN meeting at the ANA. The format of the spreadsheet includes the alleged maker's name, any denomination found on the bar, any listed weight, as well as notes and any pedigree information that we were able to locate. In addition to this spreadsheet, pictures of each ingot will follow in additional emails, so that you can study them at your leisure prior to our meeting at the ANA. The filenames reference the line number in column one.

I have done my best to try and determine whether there may be punch linkage between items on the list, and when I felt that there were obvious similarities, I listed them in the "notes" column.

The SPPN meeting will be held on Saturday, August 20th at 11 AM in room number 4 of the Rosemont Convention Center – we look forward to seeing many of you there. Hopefully, we will be able to come to a few conclusions as to the authenticity of some of these pieces, many of which have been questioned for some time now. It is our hope that working together, we may be able to use historical fact and sound numismatic reasoning in order to ascertain which of these pieces can be authenticated, which are forgeries, and which of them are (for the time being) a mystery.

If for some reason you are unable to attend, but would like to share any observations with the group, please email me, and I will try and see that any information that you send me is included. The ANA promises to be a busy show this year, so try and send out your observations as early as possible so that I can organize all of them properly prior to the meeting.

Thanks,

David J. McCarthy – Senior Numismatist

Kagin's